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YUNQUE ON THE RIO GRANDE

By Walter Ufer

Two Moods of a Forceful Artist

By ANNE LISLE BOOTH

THOSE who are familiar with the vacation moods of an artist would sometimes find it difficult to recognize him in his more serious studio hours. Especially is this true of a versatile man of the modern school who suits his method to his moods, thus displaying a variety of styles.

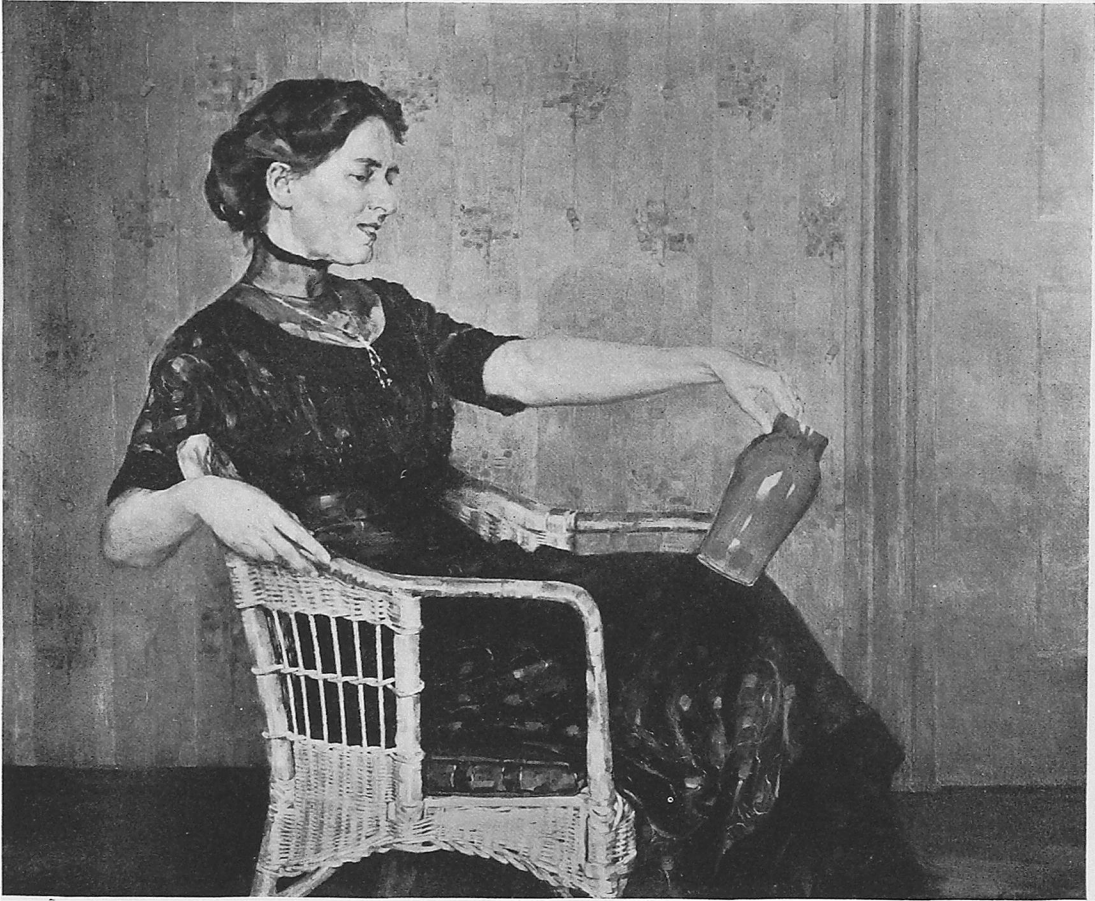
The exhibitions of portraits and landscapes by Walter Ufer at the Moulton & Ricketts Galleries during the month past are most certainly a case in point, as no more complete contrast could be imagined than that offered by his portraits and his western landscape or Indian studies.

In his portraits Mr. Ufer is very much of the Munich school, solid, substantial, workmanlike, serious and thorough, with a broad but faithful realism suggestive of the influence of the old masters. In his western scenes he is vividly and picturesquely American, somewhat primitively American, with the spirit

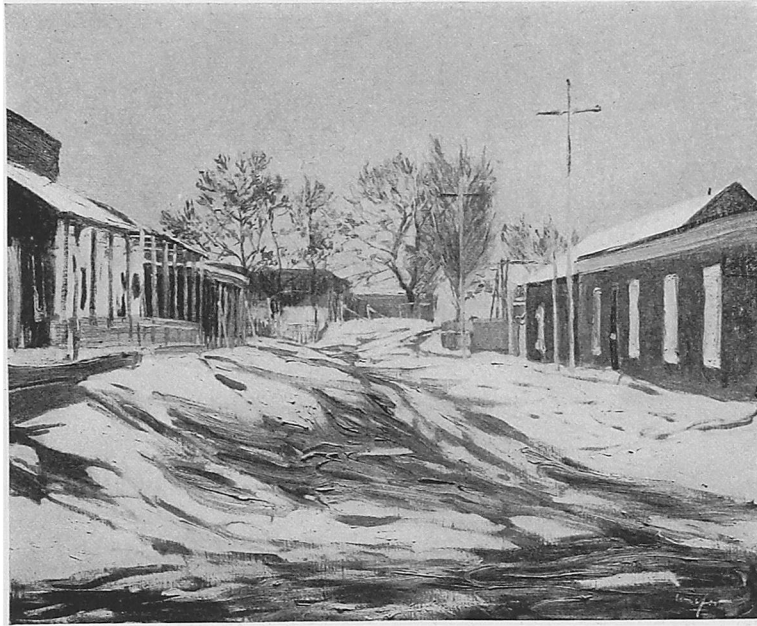


SELF-PORTRAIT No. 1

By Walter Ufer



EARLY PORTRAIT OF MY WIFE
By Walter Ufer



FIRST SNOW IN TAOS

By Walter Ufer

of the Aborigines. He conveys to us an enjoyment of the sunlight and the air and the freedom of the desert and the mountains such as the Indians themselves must feel.

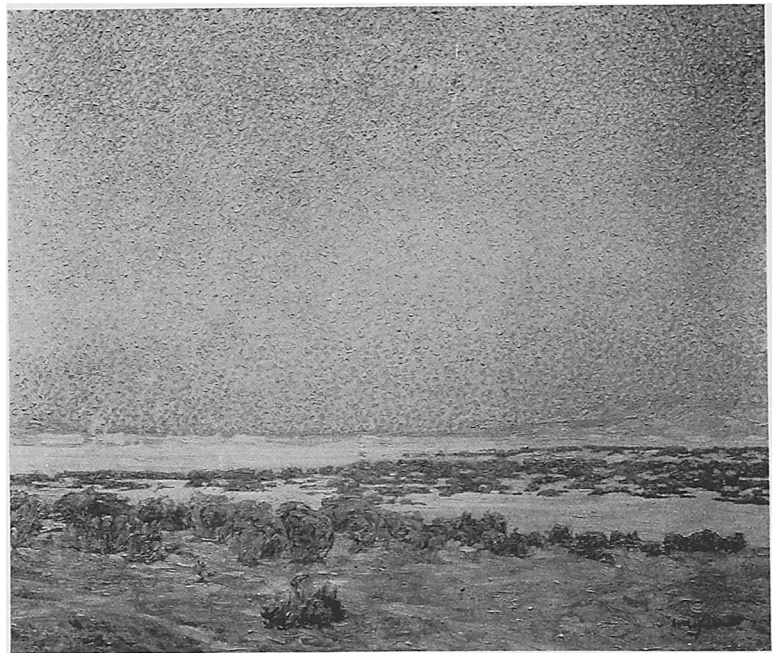
Much of this spontaneity and sparkle arises undoubtedly from the artist's habit of working out of doors, for he never has painted a studio landscape. Outdoor air, indeed, seems to affect pictures as it does flowers—they grow into being sturdier, more normal, more a part of nature than do the products of hothouse or studio, be the latter ever so gorgeous. The landscapes in the Moulton & Ricketts exhibition were few, but they served to emphasize this quality in Mr. Ufer's work.

Among them was his Pennsylvania Academy picture, "Yunque on the Rio Grande," herewith illustrated. This picturesque settlement is said to be the

oldest in Mexico, dating back to 1598, and the adobe houses fascinated the artist with a suggestion of the old castles crowning the river banks of Europe. Bunches of chili peppers drying against the wall afforded a vivid red splash that was most effective in contrast with the neutral greyish tan of the adobe.

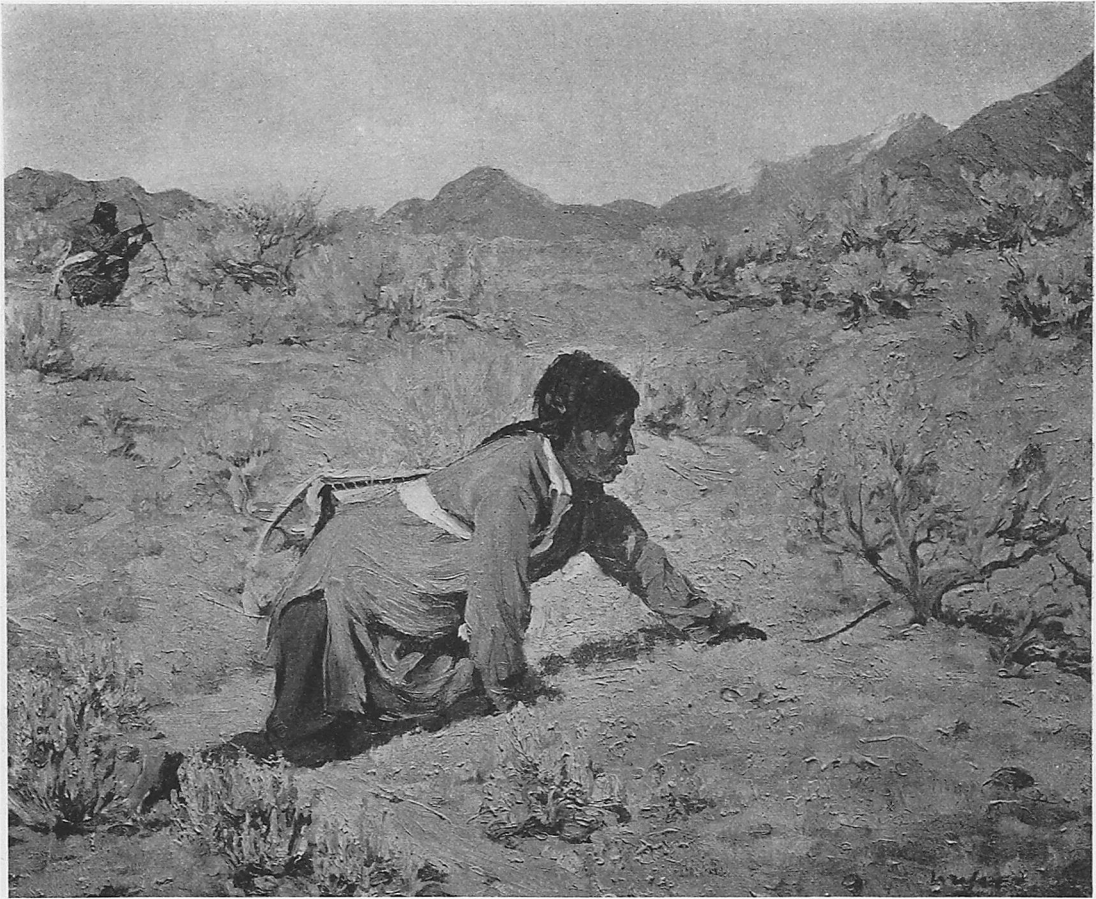
"Sand Storm, Mojave Desert," is remarkable for a peculiarly effective sky, handled in the Pointellist fashion, which here seems particularly appropriate. The feeling of the desert is vividly imparted with much of a traveler's wondering awe at an aspect of nature

new or unusual to him. The "First Snow in Taos," also herewith illustrated, depicts conditions somewhat unfamiliar in studies of this popular sketching ground. "Trailing" will be remembered as one of the striking exhibits at the Institute last year. It has been shown be-



SAND STORM—MOJAVE DESERT

By Walter Ufer



TRAILING
By Walter Ufer

—Owned by Walter Faithorn, Chicago

fore in these columns, and is again reproduced as representing one of the best things in this line which the artist has ever accomplished. The vivid green of the Indian's coat against the dun-colored sand and sagebrush is most agreeable, and there is likewise a strong romance quality about the painting.

Mr. Ufer's portraits are notable for their sincerity and the fact that they are generally interesting alike as pictures or as likenesses. One of the most decorative in the recent exhibition was that of the "Woman from Dachau," herewith shown, which is a fine bit of character study. The strong-featured but kindly old face, the quaint costume, the fresh bright green of the background all go to compose a most pleasing effect, and yet one feels that this is a portrait, a faithful presentation

of a real personality. Similar in character is "The Tyrolian Girl," but a nice contrast in that it is a study of youth, wide-eyed and appealing.

"Tyrolian Dreams," which was commented upon favorably by artists on the occasion of its exhibition at the Artists' Guild, was also included in the Moulton & Ricketts collection. This is perhaps one of the most successful of Mr. Ufer's Munich period works, being rich in color and graceful in design, with the qualities which make for wide popularity.

Two portraits of himself are among Mr. Ufer's recent work, the one included in this exhibition being far the more decorative. That of the Palette and Chisel Club Show is a grim reality, presenting the fighting face of a man of decided convictions and the courage

IN THE STUDIO

By Walter Ufer



thereof. The painting-jacket portrait, shown in our illustration, has the charm of rich color in the deep crimson of the studio coat, while the other is gray and serious and thoughtful. Mr. Ufer's portrait of his wife is very well done but decidedly of the modern German school. Its realism and the lifelike intensity of the subject's absorption in the little green vase are commendable. One could, however, have desired a softer and more conciliatory setting than the black gown with its wired collar of chiffon. The textures, nevertheless, are very well rendered.

The Carter Harrison portrait in the Palette and Chisel Club exhibition is another intellectual painting, characterized by a nice use of close-toned greys. It seems to represent or symbolize not only the personality of the man but his public character as a prominent figure in the world of affairs. A portrait of Mrs. Walter Wardrop from this exhibition will be found illustrated in connection with

the review of this show elsewhere in these pages.

The nude which we illustrate herewith has been very much commented upon and is a most striking study of its kind. It is remarkable that in the midst of all the colors and fabrics which the artist has arranged about that we should still see first the flesh of the subject. The silk hose and open kimono serve to emphasize this effect and the voluptuous type of countenance appears entirely in keeping with all of the gay and primitive color about the figure, although the face is that of a Russian woman and the draperies are, for the most part, Navajo and other Indian rugs and blankets. This kinship of feeling recalls the old tradition of blood relationship between the Tartars and the American Indians.

In all of Mr. Ufer's work we are aware of an abundant and forceful energy, whether it be thoughtfully or temperamentally directed. This and the thoroughness of his technique



TYROLIAN GIRL
By Walter Ufer



WOMAN FROM DACHAU
By Walter Ufer

tend ever toward the production of strong pictures, things which will always stand upon their own merits, commanding respect even where they may not find complete sympathy. To those who are attuned to that harmony

with his moods and sentiments which makes for intelligent understanding and appreciation of his works they possess the appeal of a vigorous personality as well as the charm of good pictures.